JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

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Vol. V. No. 4. APRIL, 1929. PRICE SIXPENCE.

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"THE YOUNG STUDENT"
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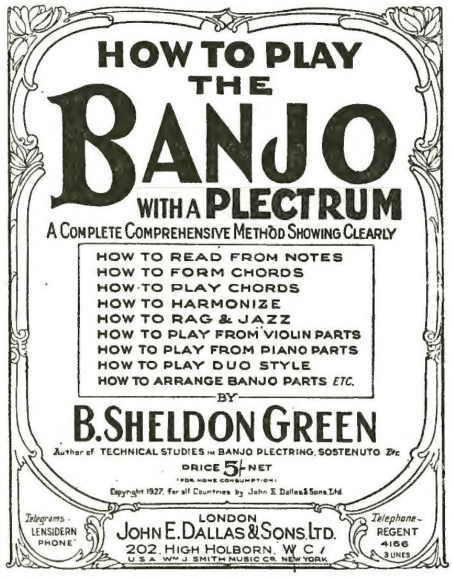
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BROADCASTING DATES.

Ernest Jones, the well-known Zither Banjoist, will broadcast from 5GB on April 20th and May 2nd.

Mario de Pietro will broadcast from 2LO on April 19th between 7.30 and 9 p.m. and from 5GB on April 24th between 9 and 10 p.m.

SWINDON MUSEUM.

GIFT OF UNIQUE MUSICAL INSTRUMENTS.

MR. FREDERICK WINSLOW, of "Westfield," 6, Okus Road, Swindon, has presented to the Swindon museum a number of valuable and unique stringed instruments. Mr. Winslow is well known in Swindon as a musician, the leader of a mandoline quartette. He has played several times for the B.B.C.

His gift, which is an interesting addition to the museum, is from his own large private collection.

The antique English instruments include a 16th century lute, a guitar, banjo and mandoline. There is a large range of instruments from Japan, China, India, and primitive objects from Africa, Other objects include instruments of Spanish, Syrian and Milanese make and an Andulusian guitar.

The list of the gifts is : Cetern (body made of Calabas), small cetern, native mandoline, native instrument (origin unknown), Cantonese instrument, Chinese native violins, native instruments (origin unknown), Saranghi (Indian violin), small Saranghi, native banjo, Chinese Gekken, Japanese Gekken, Japanese Samtsen, Eastern mandoline, 16th century lute, old English lute, Syrian harp, old English banjo, Spanish guitar (date 1868), Spanish Bandurria, Milanese mandolines, "Toms-Toms," Andulusian guitar, English mandoline (used in France during the Great War by the late A. J. Ponting, killed at Vimy Ridge, 20 May, 1926. He was a member of the Swindon Mandoline Quartette). Pictures showing foreign instruments : Coloured picture (Hindoos playing Saranghi and Tom-Toms), oil painting group of instrumentalists, one pair native paddles, guitar (date 1839), carved panel, Egyptian needlework (hand-made), panel, table covers (Indian silk-work), pair of Burmese carved brackets, pair of carved elephants, pair of Burmese figures with gongs, old carvings (Misers), Burmese carved table.

Details of the Winslow System (Pat. 284069/27, as applied to the Guitar)

By Frederick Winslow (*Leader of Serenaders and maker of the Winslow Mandoline*).

As promised in a previous article, that the guitar would be dealt with in a later issue of KEYNOTES I now set out to fulfil my promise, and apologize for having kept guitarists rather longer than I intended, my time being taken up in so many ways, that I have a great difficulty to find the time necessary for writing articles of this description.

A lot of ground has been covered since my last article, giving a brief outline of my patent as applied to the guitar. At that time I had not made my final alterations and application to fit the complete system, this has now been done to my entire satisfaction, bringing this instrument up to a perfect standard and removing the defects, such as tuning, bad unison, discords and progressions, especially in the upper portion of the fingerboard, coupled with this of having false strings and of unsuitable gauges, and not the least doubt of a falsely fretted board, making the pleasure of playing impossible, besides taking up a lot of valuable time in trying to tune, etc.

While mentioning the fingerboard, I have found out of my large collection of old guitars by famous makers, that a very small number, if any of them, had a correctly fretted board.

According to the modern system the eighteenth part of the length of the string from the nut to the bridge saddle gives the place to fix the first fret, another eighteenth of the remaining part gives the next fret, and so on, until the division is complete. If this is done correctly, the foundation is then right to fit the adjustment to get the perfect results with the necessary knowledge, etc. I have tested guitars, say two or three together, of same length scales, and each has differed. Now imagine having a falsely fretted board, and perhaps false strings, what the effect will be.

I have had guitars years ago beautifully made, and I knew the instruments were capable of producing a good tonal quality, but with a falsely fretted board when moving throughout its compasss the effect is bad and unsatisfactory and one can never work up to a satisfying pitch with any instrument in this condition. In applying my adjustment to these old guitars, and I have in my possession between forty and fifty of the best makers such as Panarmo, Hermanos, Martin, Jacquot, Bay State, Pau Leblanc, etc., and many other French and Spanish makes, I test the fingerboards, and if I find incorrect, I remove the frets and lay out for correct refretting, then the head (cut out style) is removed and a solid head fitted to carry upright machine posts, bushed for post to revolve in a nickel silver tube. This allows for my cross stringing behind the nut.

The Bridge is next dealt with, and altered to do away with the usual looping as on most Spanish guitars, or the pegs as on French guitars. Six holes are drilled to carry strings through the back portion of bridge, at the same time acting as a string tension behind the saddle thence on to the WINSLOW Tailpiece (see illustration).

By this it can be seen the angles the strings take give stable and reliable string hold, and does not put such a great strain on the bridge and soundboard (the reason for guitar bridges at times pulling off). My methods distributes the strain between the bridge and tailpiece, a certain amount of direct and downward strain, therefore relieving the bridge and soundboard. With this system at each end gives *equal length strings*, a very important thing. Now with my bevelled Pearl nut and saddle again giving correct length on open strings between nut and saddle giving a balanced tension. The bevels on the nut and saddle are made to adjust any sharpening or flattening of strings, and these take effect when one begins to finger or progress throughout the board, giving true tonation in any chord formation.

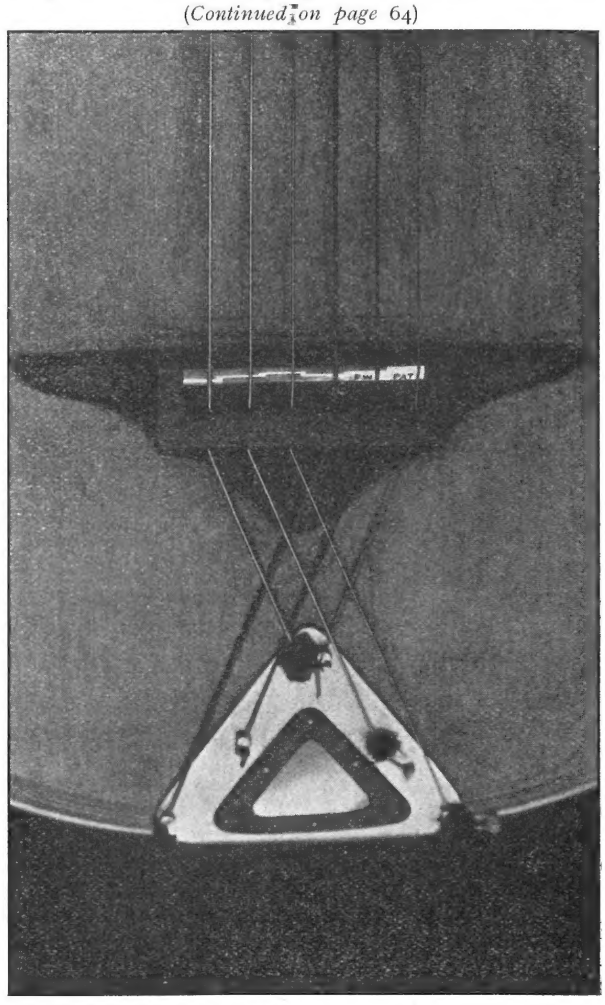
My photo illustrations will best show quickly the applied WINSLOW adjustment, also show guitars recently fitted.

I would like to add that in years gone by I have had many disheartening experiences, and only since discovering my system can I truthfully say I have had real pleasure from my study and playing of this romantic and lovely instrument. The guitar is coming into its own again, for its beauty has been proved by the illustrous artist who has been heard recently.

We must have plenty of instruments which will give pleasure and come up to the requirements of the average player, otherwise they become disheartened and finally give it up, as it is not always possible for these players to have to buy several guitars to obtain one satisfactory, like most of the advanced and virtuosi players.

In conversation some years ago in a London music stores, the manager mentioned that they had purchased all the guitars of a player who had passed on. I examined these. I drew his attention to one in particular, with a slanting saddle, farther back on the bass string side, and several other rather crude alterations, and I was told this was the previous owner's favourite instrument. This proves that this player had found something

(*Continued on page* 64)



A Solo given for each new subscriber you get for "Keynotes."

B.M.G. Matters.

By A. de Vekey.

THE ukulele and regular guitar accompaniment to Bach's Bourrée "Loure" in this issue, was omitted from last month's KEYNOTES, through lack of space.

This arrangement is by *special request* of a number of steel guitarists who, for some time, have asked for a solo of this type, one player expressing himself rather forcefully thus :—

> "Cut out these infernal everlasting dance tune arrangements, and let us have something that anyone can play as a stock-piece, that would be appreciated by the highbrows if you like. I don't care if it takes months to work up. Segovia, and many other artists have a *stock repertoire*, of which the public *never seem to tire*, but I can't imagine anyone, in say a year's time, playing a dance tune that is popular to-day."

Answer.

In this, and the last issue has appeared, what you, and many others want, and I hope you will derive considerable pleasure out of it. The type of piece requires careful setting, to secure the best results, taking the tuning, tempo and limitations of the "steel" for chord work into consideration.

Though many of the passages are but in single notes, the ukulele or guitar accompaniment will provide the necessary backing, and when worked up, will provide a very attractive number.

In the one flat movement, three bars are given with alternative fingering or "steeling." Obviously, on the second string, the notes are shorter as regards spacing and this method is preferred by some players.

Mr. B. Sheldon Green's notes on the steel guitar in the March issue are interesting. I agree with him that the steel guitar is "here to stay." Like all other instruments, its popularity will vary in different localities. There will be, however, always a number to whom its sweet compelling notes and charming effects will appeal.

With regard to the suggested "G" tuning. At one time, in the early days of steel guitar publications, some controversy took place as to the most suitable tuning. In fact, I believe that if I had time to wade through the mass of various old music stored away, I could find a few pieces in the G tuning, published by, I think, Roach of Cincinnati, U.S.A., but of this am not quite sure.

However, some numbers *were* published in that tuning, though all the later issues came out in the "A."

Certainly, the "G" tuning would have made it easier for banjoists but, even as it is tuned to-day, the first four strings are the same as the banjo stopped at the second fret (with bass to D), the fifth and sixth being but octaves of the third and fourth strings.

This similiarity is helpful to banjoists taking up the study of the steel guitar, for, of course, the intervals are the same as the first four strings of the banjo–Bass to D.

In fact, some players adopt this tuning to-day, and find it suits their purpose for choruses in dance bands.

Naturally, the use of the G tuning, D-B-G-D-G-D, means lowering the strings a whole tone and a certain amount of brilliancy is lost.

A bit of experimenting with different gauges of strings, and sizes and depths of guitars, would soon secure one that would give the maximum tone for this tuning. It is extremely doubtful, however, if publishers of steel guitar music would now "alter" their present system of issuing for the instrument, the tuning having been discussed by the leading authorities years ago, a decision made, and now universally employed.

I would recommend three friends who play Hawaiian guitar, ukulele and regular guitar, to sit down and really work at the "Loure" by Bach. Of course, memorize it. They will then have a number for concert work that will never die.

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Teaching and Learning.

By B. W. DYKES.

I THINK a little help may be given to some students of fretted instruments if I suggest a few points on the manner in which knowledge is imparted and accepted.

When a new pupil comes to me for tuition I get to know his temperament as soon as possible because I consider that the chief thing. After about two lessons I think what sort of treatment shall be given. I dare say some readers of this article will fail to agree that teaching one pupil different to another is any use, but after many years of dealing with so many different types I consider it the fundamental principle of teaching. I find one will accept knowledge much quicker than another, although he may not be such a sticker. This type of pupil I generally give a little bullying, because although quick to grasp, he does not do his best. The slower man, who although more dull at grasping a thing, is a sticker, and therefore wants all the encouragement I can give him. Others are lazy, and think the instrument will play itself if left severely alone. The latter case is not worth troubling about, as he is only wasting his money and the *teacher's reputation.* Don't forget, dear reader, that a person who gives a bad performance in front of his friends is not blamed as a rule ; people say immediately, " Don't think much of his teacher." They never say " he hasn't paid attention to his teacher." This is therefore a bit one-sided, and is apt to give a good teacher a bad name.

I must at the same time be fair and give a word to the other side of the question. I have on several occasions had pupils come to me who have been to another teacher, and they do not even know what key the last exercise or piece is written in. I think that the elementary theory of music is sadly neglected by many teachers. I have asked a new pupil who has had perhaps 18 months or two years' tuition what is the relative minor to so and so, and he doesn't know even what key the " so and so " is, let alone the relative minor to it. Then we have to make a fresh start. I have also had pupils come to me from " supposed teachers " who know nothing about the instruments they advertise to teach. A particular case was a young man who had had tuition from a piccolo player in a theatre orchestra ; I think in that case they were both to blame, the so-called teacher for fraud and the pupil for his evident lack of sense. I think those kind of teachers should be exposed, as they are acting directly against the interests of all concerned.

Another fault is the enormous amount of music some teachers sell their pupils, music that is beyond them, and which is laid aside for a new piece before it is sufficiently mastered. If any person is thinking of taking up a musical instrument he should immediately consult an eminent teacher and ask his advice as to the instrument, as he may be quite unsuited for the one he is thinking about. I have recently had a lady come to me for tuition on the zither-banjo, and she wanted to go in for the finger style of playing, but unfortunately one of her fingers was permanently stiff on the right hand ; a good job she did not go to the piccolo gentleman, or he might have said it was just what was wanted. I advised her to take up plectrum work either on the jo or mandoline, which she is doing. Anotner intended pupil came to me with an instrument that he had paid about 7/6 from some person he did not know. The instrument was not worth twopence, as the arm was at an angle which made the strings about one inch from the fingerboard, even with the lowest possible bridge. This poor man was not wealthy, and that finished him. I at the same time gave him a " free lesson " on what to do in his special case, and I feel sorry for the person who sold him the instrument if the man who bought it did what I told him to do.

The best advice I can give any student is to pay attention to the advice of his teacher, ask as many times as necessary about any point he may be in doubt about and see that he gets thorough good knowledge with every new exercise or solo. Get a small note-book and if between lessons you come across anything you do not understand make a note of it and put it before the teacher next visit, and see that you thoroughly understand the answer to your query before leaving. You will then be satisfied, and so will the teacher and also your friends.

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ODDS AND ENDS. By ERNEST TAYLOR.

IN this article I propose to deal with sundry queries that have recently been put to me, as I think that the answers to same may prove interesting and helpful to readers of KEYNOTES.

Q. "How can I improve my playing of the runs in 'Take Your Pick'? My plectrum always seems to get stuck in the strings, and even after practising considerably I find I am still as liable to break down at the critical moment."

A. My answer to this is that my correspondent is probably not taking sufficient care with the left hand fingering. It is not enough to concentrate on the right hand plectrum technique: the left hand must be trained very carefully, too. These runs, which so often cause disaster, should be practised separately and very slowly, the important points to note being that the left hand fingers must be pressed down on the strings very firmly, and the plectrum strokes timed so carefully that the strings are always struck when the left hand fingers are firmly in position—not before. If the string is struck when the left hand finger is only half down, the plectrum will surely get "stuck in the strings." Care must be taken that the plectrum is held with a medium grip—neither too tightly, nor too loosely.

Q. "Is the last bar but one in the Trio of 'A Mexican Ride' (tenor banjo) correct?" "Also, what is meant by Trio?"

A. There is a printer's error in the bar mentioned, and the three notes following the chord should read G A B, not E F G. I have pointed this out to the publishers, Messrs. John Alvey Turner, so probably the next edition of this solo will receive the necessary correction.

With reference to the meaning of *Trio*, this is a term used to indicate a middle part which leads back to the first part. The same term is also used to denote a piece for three voices or instruments. I think that the first answer is the one required by my correspondent.

Q. "What are the plectrum strokes for the first bar (and similar bars) in the second movement of 'Sugar and Spice.'?"

A. Here they are: ⊓ ∨ ⊓ Triplet ; dotted quavers and semiquavers, alternate down and up-strokes. The whole bar as follows:— ⊓ ∨ ⊓ ⊓ ∨ ⊓ ∨ ⊓ ∨

Q. "What is the meaning of the signs *p-f*?"

A. These signs, very often met with at the commencement of the third movement (*Trio*) of a solo, mean that the part indicated must be played softly the first time through, and loudly the second time.

Q. "Can you recommend a good plectrum chord-tremolo solo?"

A. Yes, "Lullabye" (Stavordale), published by John Alvey Turner as a solo or quartet, price 2/-. Play the first banjo part in the style mentioned. This makes an excellent solo, and one that is sure of a good reception. Try playing it with a felt plectrum.

Q. "Where can I obtain the mandoline solo 'Czardas,' played by Sig. Mario de Pietro on the wireless some few weeks ago?"

A. This solo, by V. Monti, is published by G. Ricordi & Co., English price 2/-. If you write to Mesrrs. John Alvey Turner, giving the above particulars, I am sure that they will supply.

Q. "The octave string on my banjo seems to buzz when it is picked. Can you suggest a remedy?"

A. Probably the notch in the octave pip is too large for the string you are using. Try a thicker string, or fix a new octave pip and cut only a very fine notch in same.

If there are any other queries that readers would like me to deal with through the medium of KEYNOTES, I shall be pleased to help them if they will communicate with the Editor, or with me personally at my home address, 10, Cross Street, Preston.

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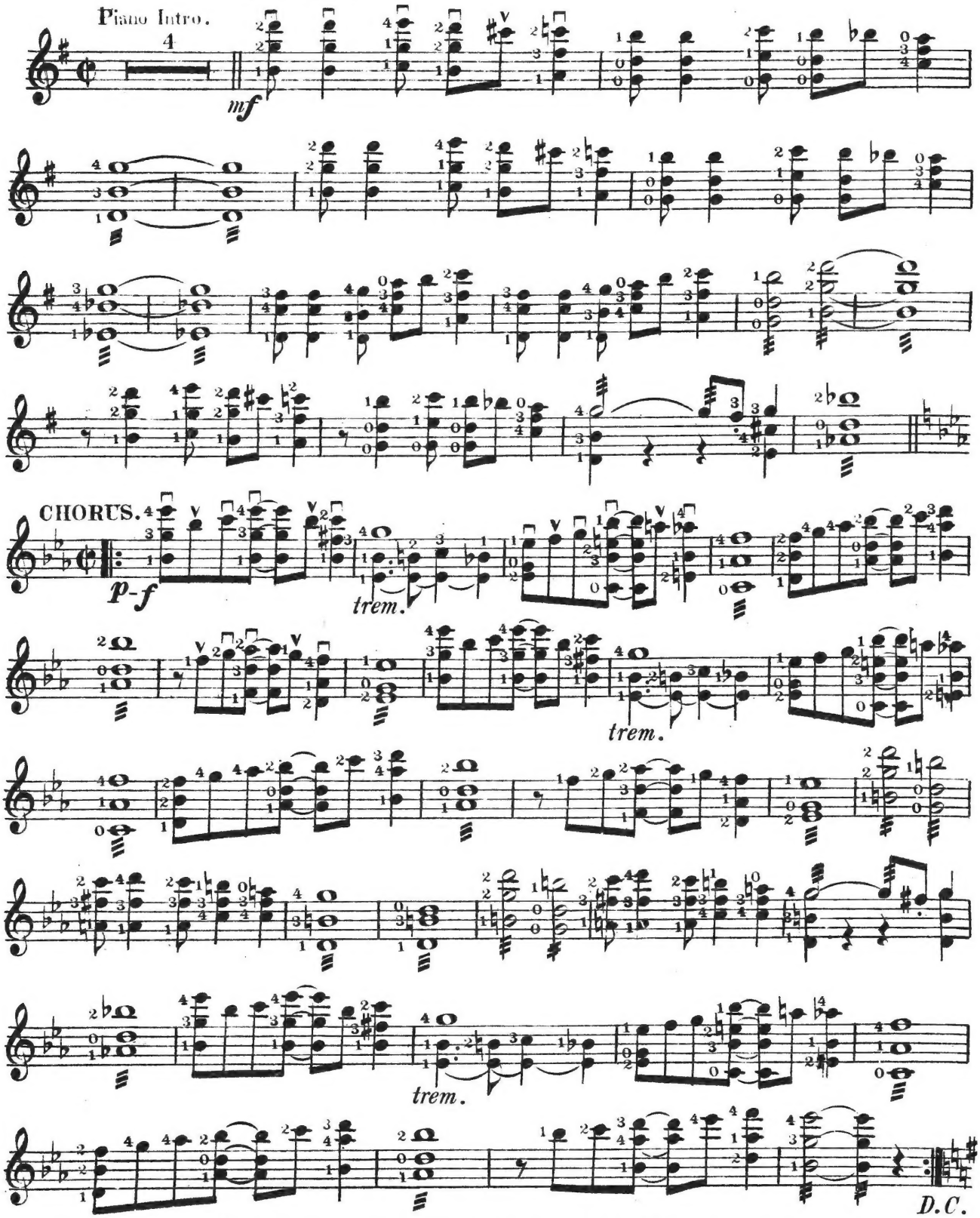
Avalon Town.

Arr. by ERNEST TAYLOR. TENOR BANJO SOLO. Music by NACIO HERB BROWN.

Moderato.

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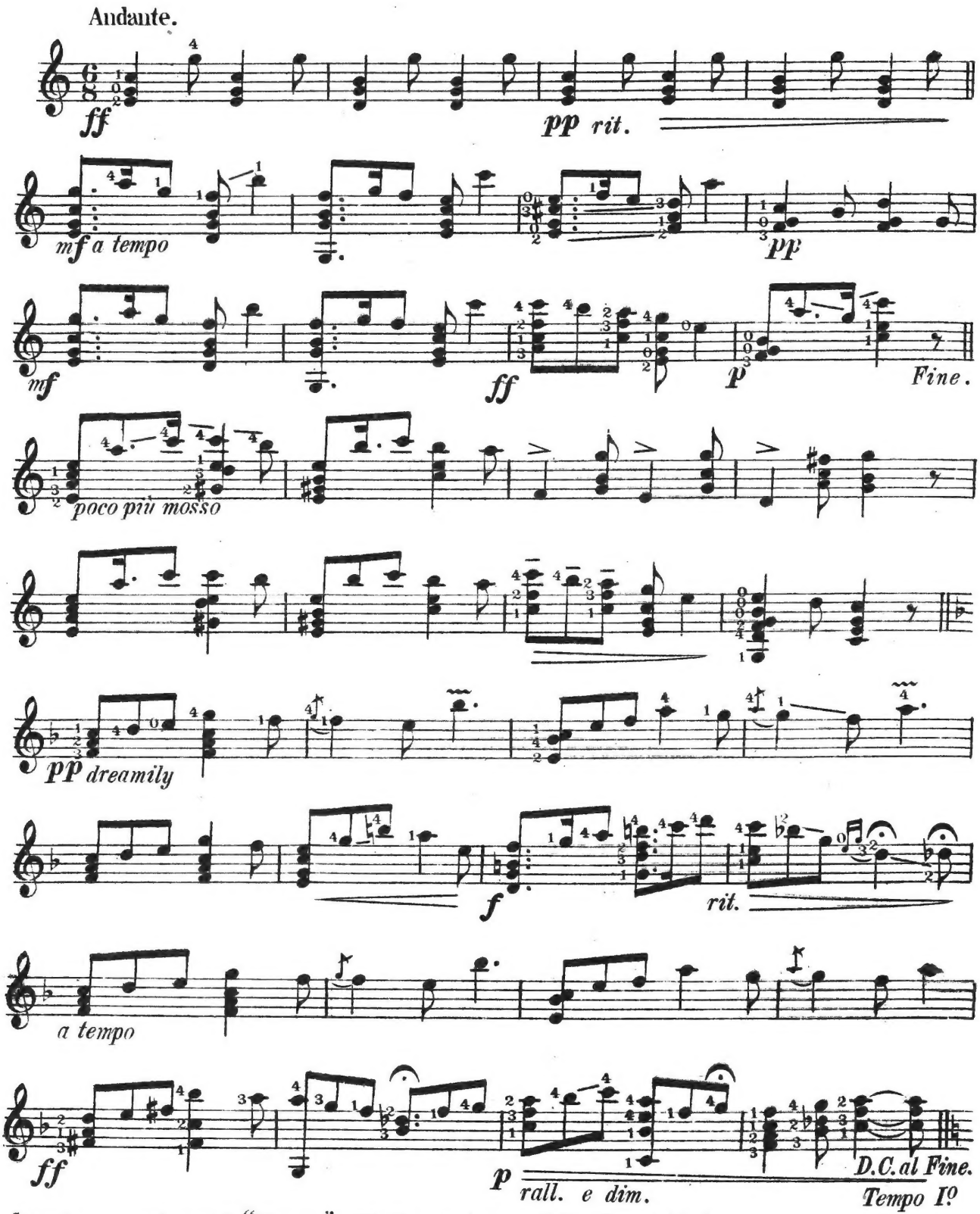
April/29.

The Young Student.

GUITAR SOLO. (A LITTLE REVERIE.) A. de VÉKEY.

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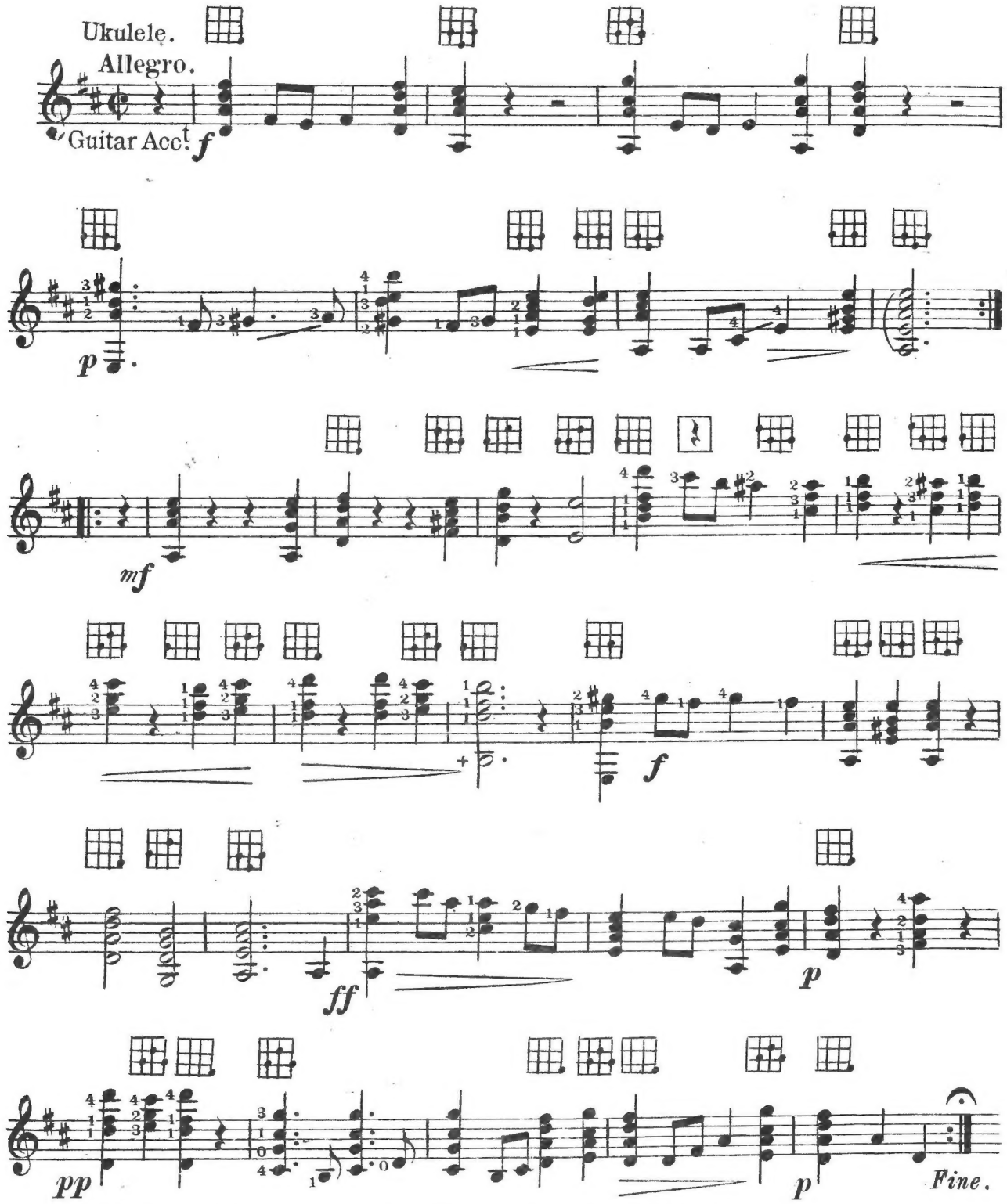
April/29.

To Mrs A.C. Drummond.

Bourrée Loure.

Arr. by A. de VÉKEY. UKULELE & GUITAR.

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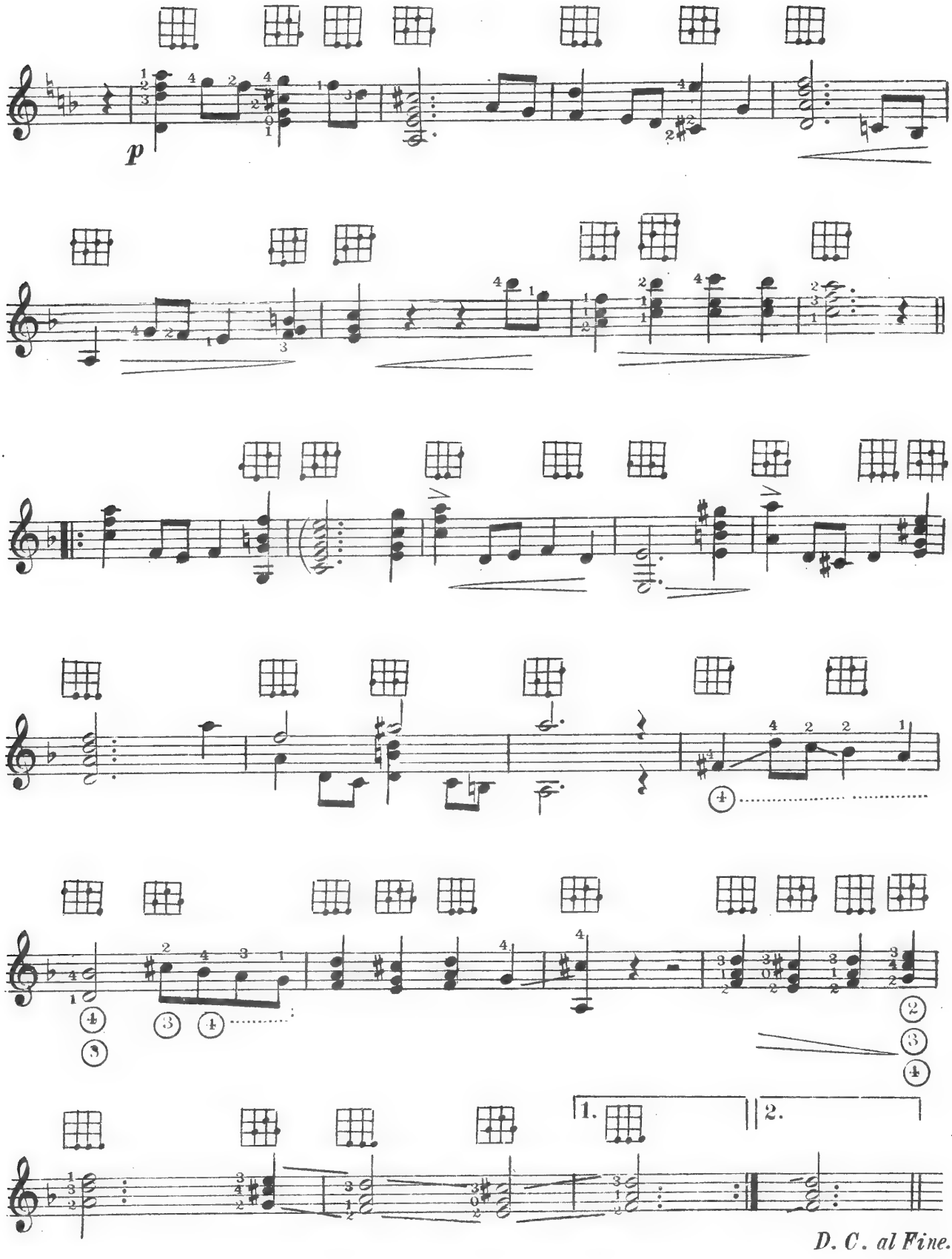
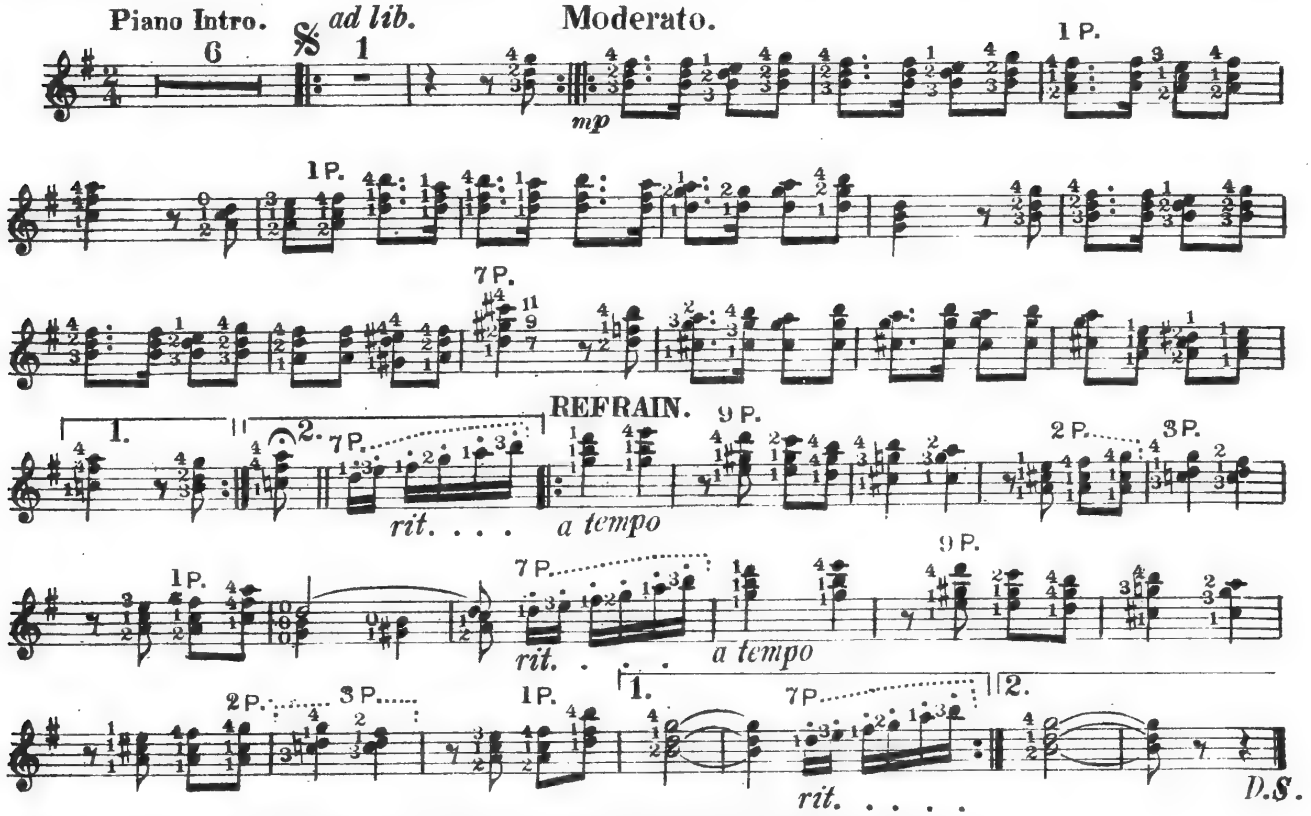
April/29.

p
1.
2.
D. C. al Fine.

Egypt.

PLECTRUM BANJO SOLO.

Arr. by ERNEST TAYLOR. *(Verse_Staccato; CHORUS_Tremolo.)* by CLARE KUMMER.

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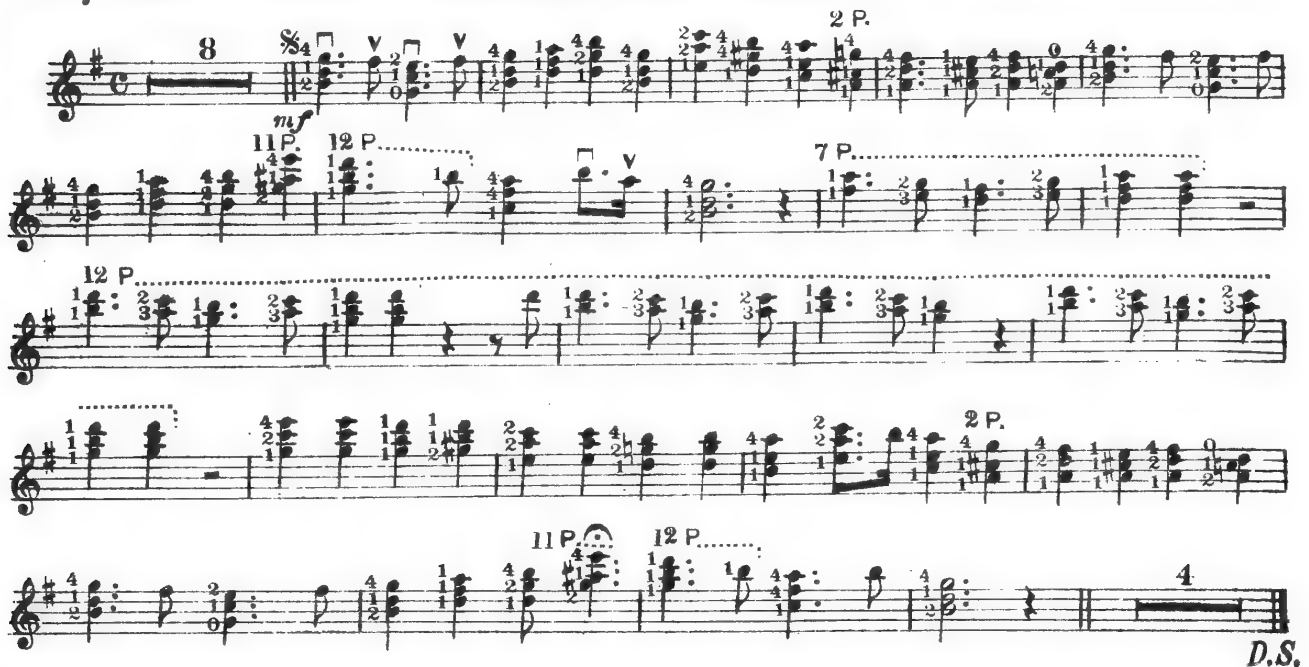
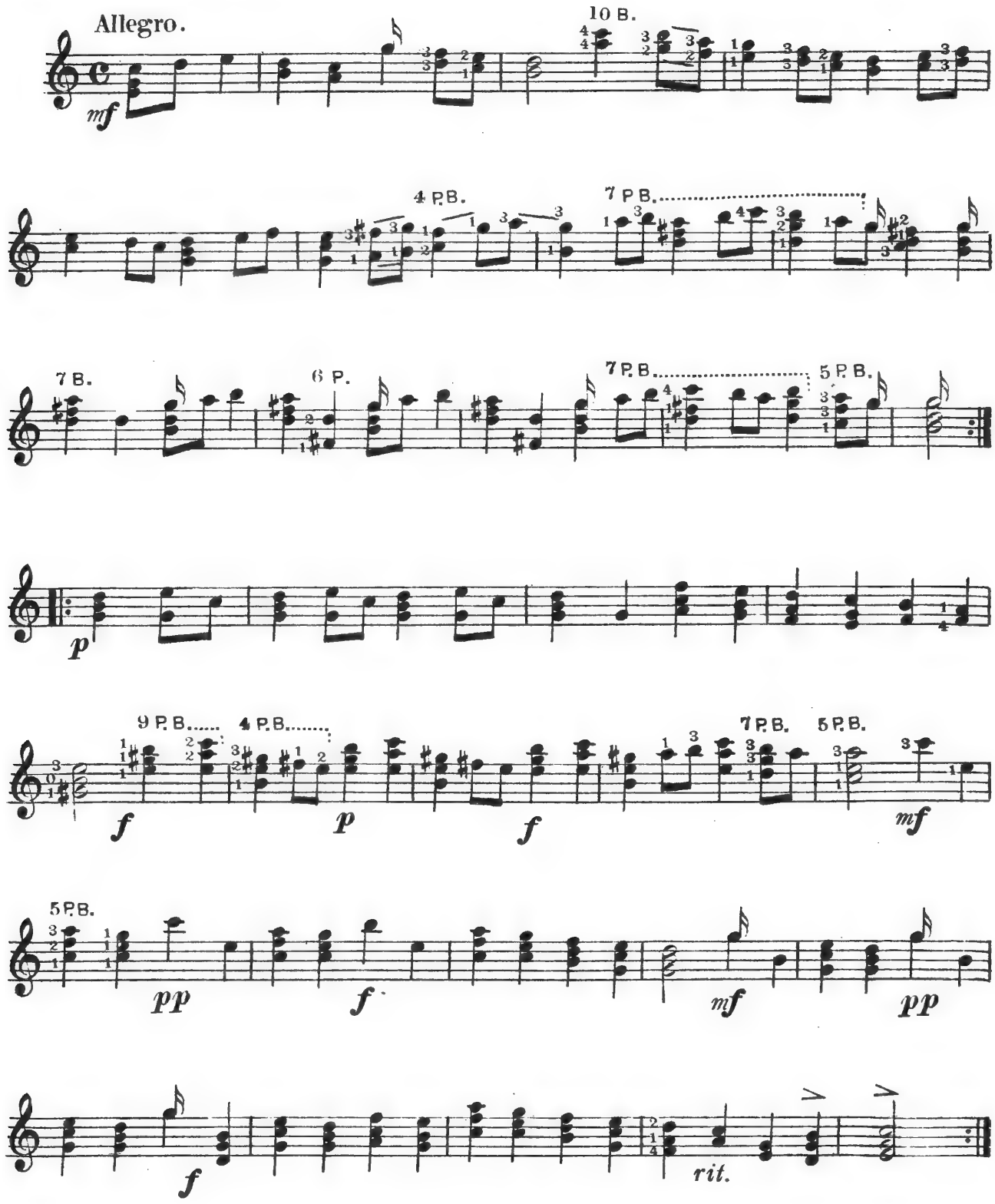
MARCH OF THE MEN OF HARLECH.

Arr. by ERNEST TAYLOR. PLECTRUM BANJO SOLO.

April/29.

Gavotte.

BANJO SOLO.

Arr. by BERNARD SHEAFF. G. F. HANDEL.

April/29.

PLECTRUM AND TENOR BANJO MUSIC IN THIS ISSUE.

By ERNEST TAYLOR.

"EGYPT" is a coon song which was very popular some years ago, and deservedly so, for it is a very beautiful number. Played in the manner suggested (verse, staccato: chorus, tremolo) it will be found to be a most effective banjo solo. Watch the left hand fingering carefully. At first sight some of it appears to be rather unorthodox, but the finger indications have been included carefully and with a purpose, as the player will find when be becomes more acquainted with the solo. The repeat marked for the verse is done so as to save space—actually in the published song the repeated part marked in the arrangement is re-written.

The scale passage in the seventh position, met with at the end of the verse, also in bars 8 and 16 of the chorus, should be played staccato with alternate down and up strokes.

"The March of the Men of Harlech" is included so as to give the Welsh readers a chance of playing one of their favourite tunes on the banjo. Other readers will, no doubt, enjoy playing this stirring march as well.

"Avalon Town," a very pretty popular number, is very effective when played as a tenor banjo solo. Note that the verse is in the key of G, and the chorus in the key of E flat. Count the time very carefully, and observe the finger indications, which have been carefully marked with a view to obtaining a smooth progression.

Bars 2, 10 and 26 of the chorus, which are marked *Tremolo*, should be played in the chord tremolo style, the changing of the middle note not being allowed to interfere with the general effect. Those chords indicated with three strokes through the stem, or underneath, should also be played tremolo.

In bars 15 of the verse, and 23 of the chorus, the first two *top* notes only should be played tremolo.

Those readers who wish to have pianoforte accompaniments to go with these solos, should purchase the published song copies, obtainable from Messrs. John Alvey Turner.

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LISTEN TO THIS	*Emile Grimshaw*	2/-
TATTOO	*Emile Grimshaw*	2/-
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COON'S CARNIVAL	*Leonard Shevill*	2/-
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KEYBOARD KAPERS	*arr. M. de Pietro*	2/-
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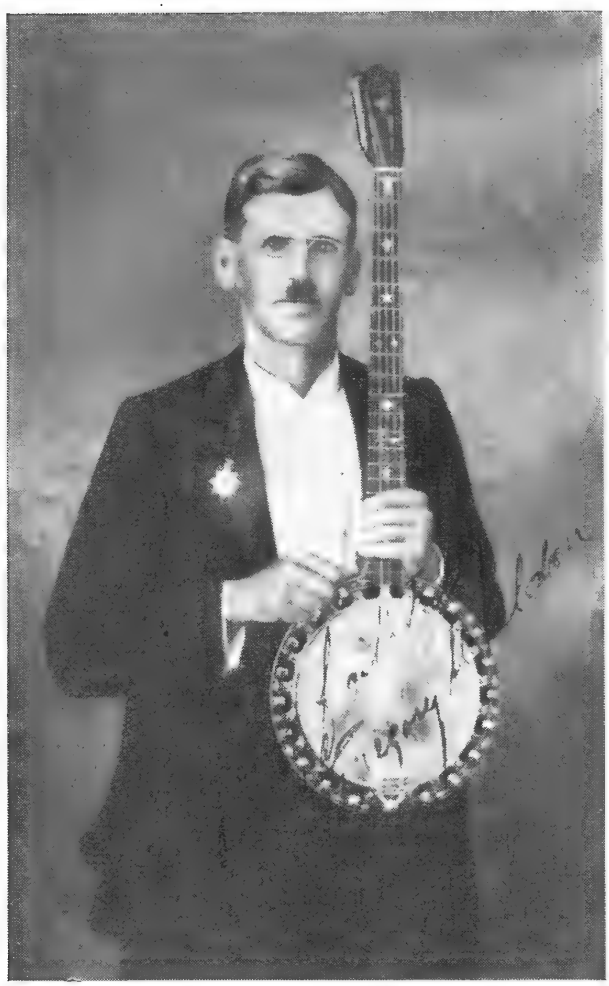

We have pleasure of reproducing the photo of F. Gregory Weldon of South Africa, composer of "Spanish Reverie," Guitar Solo, which appeared in the February issue. Below he gives us a short article on how to play this solo.

THIS number makes a very inspiring solo for either Spanish or steel guitarist. The music speaks for itself and does not require much explanation to the average guitarist. The one particular thing to observe is, after having tuned your guitar to the E major tuning, commence the intro. in $\frac{6}{8}$ with harmonics as shown. The solo is to be played in slow $\frac{3}{4}$. The first position occurs in the first and second strains with their repeats. The third strain is played in barr. Commencing on the 4th barre this strain should be played by drawing the left hand to the opposite side of arm or wrist, your body then pressing the hand with first finger resting over the six strings, and in the last but one bar of this strain, 7th barre, bring the second finger over to C♯, 9th fret, while still retaining this position, then sweep from B to open chord. The Steel Method is more or less the same, only that as the first position in the first and second strains are substituted with an inversion on the 7th barre. Playing on the second string F♯ to open chord, with steel on fourth fret, G♯, first string, to open chord; second time slide steel from G♯, 4th fret, to F♯, 2nd fret, then snap to open chord. The third strain hardly requires any explanation for steel, only that in the last two bars of this strain the steel has to be elevated on one end, and resting other end on B, 7th fret, slide to C♯, 9th fret, and back to B, then snap to open chord. As this solo is rather short it may be repeated, *ad lib.*, without harmonics. Second time best end the solo with harmonics, as at intro. Do justice to this solo and I can assure you of unstinted applause from your audience. This has been my experience for the last twenty-five years.

B.M.G. CLUBS AND THEIR WORK.

A REPLY TO MR. DYKES.

To the Editor of KEYNOTES,

DEAR SIR,—We were interested in Mr. Dykes's article on the above subject. He is either new to the mandoline world, or has probably not heard of some of the bands in this country.

Mr. Dykes says "I think I can safely say that no other club in the country has ever attempted to get their members formed up into a well-balanced orchestra the same as we have."

We are sorry and glad to have to contradict the word "safely." Our band was formed in 1896, and has had *weekly* practices ever since its inauguration. Our society, the Luton Mandoline Band, was founded by Mr. Philip J. Bone, F.R.S.A., who gave his unstinted and hard-earned knowledge of the possibilities of the mandoline family to bring them up to comparable degree with the recognised string orchestra. It was an arduous task requiring a careful study and knowledge of the instruments and their true capabilities. We think the right road for the uplifting and placing of the mandoline family has been somewhat achieved, but improvement — much improvement — is still necessary. Years and years of careful study have been given by the best brains in the world for composing, best musicians for playing, best instrument makers for the making, and the financial backing of philanthropists to reach the high quality of the violin family's rendition of musical art. The mandoline family has got to strive to equal that record, a task no doubt, but one worth trying for.

Like the East London B.M.G. Club and every other amateur band we have had our difficulties with old members leaving and new ones joining; this has to be so in any society, but it is pleasing to know that many of our members have as much as 15 to 20 years' service to our society, whilst our founder, Mr. P. J. Bone, is still with us and is President of our Society.

Our band does not only meet weekly, but meets with the intention of playing and rendering in an artistic and as musical form as possible the composer's idea of an orchestrated part. The band is a band first and all the time, and not a group of soloists; each part has to be played according to the conductor's idea of the composition.

Our repertoire is second to none in this country.

Now to these competitions. Unfortunately competitions in this country do not exist. Mr. Havelock Mason, a previous editor of KEYNOTES, endeavoured some years ago to organise competitions for mandoline bands, but was not successful, and so the Luton Mandoline Band has tried to enter against bands of the usual combination of violins, violas, 'cellos, etc., and play the same music, but again without success. We have been refused at the London Musical Festival, and also the Bedford Musical Festival.

We can look back to our successes at Rheims 1910, Boulogne 1909, Paris 1912, and Boulogne 1923, against some of the finest Continental mandoline bands, so you see we are not slackers in the mandoline world.

If Mr. Dykes or anyone else interested in the mandoline, etc., can see their way to promote any competition to cater for mandoline bands we shall be very pleased to compete with any of them.

Yours truly, A MEMBER.

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Mr. JOSEPH BULL, Operatic Banjoist.
Miss BESSIE JONES, Soprano.
Mr. JAMES G. HARRIS, Zither Banjoist.
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THE SOUTH LONDON B.M.G. CLUB.

THE 35th meeting of the South London B.M.G. Club was held on Monday, March 11th, 42 members being present, four new members being enrolled.

The Club holds its meetings fortnightly on Mondays, the next one being on April 8th, at 8 p.m., when all players will be made welcome.

THE ILFORD B.M.G. CLUB.

THE 13th meeting of this Club held last night at the Elité Dancing Academy, High Road, Ilford, proved to be a great success. During the early part of the evening a recital of zither-banjo solos was given by Mr. W. M. Brewer as follows : " Rhapsodie Hongroise " (Liszt) (arr. Parke Hunter), " Rakoczy " (Berlioz), " Valse Chantante " (Cammeyer). The reception given to these items, particularly the first two, shows that there is a place for classical solos in banjo club programmes. Other numbers, as follows, were ably rendered : " Kentucky Memories," by Miss Allen; " Honolulu Cakewalk," by Master Simpson ; " Blue Eyes," by Mr. S. Constantine ; " Snakes," " Kilties," " Banjoviality," by Mr. L. Williams ; " Donkey Laugh," " Speedwell," by Mr. Frank Greenslade.

After the interval for refreshments, " Tune Tonic " was played as a community number in fine style. Messrs. Greenslade, Senior and Junior, then collaborated in a duet entitled " A Pierrot's Serenade."

Mr. Carr's excellent treatment of " Crazy Jo " and " Take Your Pick " was the hit of the second part of our programme. Prior to the concluding item " Nigger Minstrels," played ensemble, Master Sproit contributed " Tattoo " and Mr. Greenslade, Senior, " Entrancement."

Mr. Will Kirby's pianoforte accompaniments were a feature of the evening's entertainment.

THE PRESTON B.M.G. CLUB.

THE meeting for March, arranged by Mr. Ernest T. Taylor, was held on the 13th. The following items were rendered :—Messrs. Atkinson, Kearsley, Peters and Smith (banjo quartette), " Lullaby" (Stavordale) ; Mr. H. Smith (banjo), " Bonnie Scotland " (Nassau-Kennedy) ; Mr. P . Atkinson (banjo), " Valse Sympathie " (Grimshaw) ; Mr. F. Kearsley (banjo), " Stars are Shining " (Grimshaw) ; Miss M. Taylor (plectrum banjo), " Dainty Dinah " (Boyd) ; Mr. W. Smethurst (plectrum banjo), " Nigger Minstrels " (Grimshaw) ; Misses Hardley, Hunter, Morland and Martindale, and Mrs. Hardley (mandoline quintette), " Magnolia Waltz " (Morley). Community items, " A Mexican Ride" (Grimshaw) and " Happy go Lucky" (Grimshaw).

A recital was given by Mr Ernest T. Taylor, who played " A Mixed Grill " (Morley), " Listen to This " Grimshaw), " Egypt " (arr. Taylor), also a new composition of his own, " Keep the Step ! " which he has dedicated to the members of the meetings.

Miss M. Taylor was the accompanist.

THE BRISTOL B.M.G. CLUB.

MEETING, March 8th, 1929. The new session was opened on the above date, an enjoyable meeting, and several new members joining. Club : " Nigger Minstrels " (Grimshaw), " Clubmates " (Troise), " My Inspiration is You " (Nicholls), " Blue Danube Waltzes " (Paroletti) ; banjo duet, " Dimples " (Morley), Mr. Ball & Son ; banjo solos, " Bunch of Keys " (Grimshaw) and " Freckles " (Morley), Mr. Alf North ; Trio (banjoline, mandoline and banjo), " Four Curly Headed Coons " (Wheeler), Messrs, Matthews, May and Mulligan ; banjo solo, " Sunflower Dance " (Ossman), Mr. Jenkins. Further ensemble playing followed.

The late Plectrum and Tenor Banjo Solo—"Sugar and Spice"

THE LONDON B.M.G. CLUB.

THE March meeting took place at the Y.M.C.A. Headquarters, Tottenham Court Road, W.C. on, Monday, March 11th. The Chairman opened the meeting promptly at 8 p.m., when the Presidential March was played by the members. We were glad to see Mr. Clifford Essex there as the guest of the Club. The president was unfortunately unable to attend on account of illness. We are glad to be able to announce that the 1919 Presidential March is being engraved, and Mr. Sheaff, the president and composer, will play it at the April meeting, after which the monthly meetings will open by members playing it during the rest of the year. I have had a chance of hearing it, and it is eminently suited to its purpose, and is well within the playing capacity of all members. It will be published during the month by Messrs. J. Alvey Turner.

The following compulsory playing took place: Mr. A. Shuter, "Smuggler's Cave," (Shuter); Mr. Llewellyn S. Davies, "Honey's Holiday" (Cammeyer); Mr. W. Burrows, "Valse Sympathie" (Grimshaw); Mr. D. Magee, "Radio Jig" (Morley); Mrs. Bontle, "Queen of Burlesque" (Tilley); Mr. F. C. Walters, "Return of the Regiment" (Grimshaw); Mr. J. R. Aldred, "The Rolling March" (Turner); Mr. A. J. Coates, "Mosquito's Parade"; Mr. M. Dolby, "Joy Ride" (Morley); Mr. H. Gibbons, "A Banjo Frolic" (Morley); Mr. C. L. Day, "Café au Lait" (Morley); Mr. W. H. Bishop, "Cromartie" (Ellis); Mr. H. J. Goddard, "Sprig of Shillelagh" Morley); Mr. W. J. Hill, "Tattoo" (Grimshaw); Mr. F. E. Devonport, "Yeoman's Call" (Cammeyer); Mr. A. Sutherland, "Black Coquette" (Grimshaw).

After refreshments the member's recital was given by Miss Dorrie Courtney, who played "Lily of Luguna," "Spanish March," "Selection from 'Chu Chin Chow,'" and a few old and new choruses, in which many members joined. The recital was greatly enjoyed and Miss Courtney is without doubt a most successful entertainer with the banjo. The member's recital in April will be given by Mr. M. L. Davies.

A most enjoyable evening was brought to a close by Mr. Joe Morley playing three of his pieces in his own inimitable way.

Members are reminded that the April meeting will take place on the third Monday, viz., April 15th, at 8 p.m. at the Y.M.C.A. Headquarters, Tottenham Court Road, W.C., and not on the usual second Monday of the month.

THE ABERDEEN B.M.G. CLUB

AT the March meeting had the following programme:—Presidential March, "The Return of the Regiment"; banjo duets by R. Fraser and N. Morgan, "Gold Diggers," "Comical Coons"; J. van Lyle (solo banjo), "Languid Blues" and "You and a Canoe"; J. Yule and J. van Lyle (mandoline and guitar), "Druid's Prayer" and "Lass o' Bonaccord"; J. Yule and J. van Lyle (banjo duet), "Zayda" (valse); Ernest Dean (piano solo), "Glad Rag Doll."

Volumn IV of KEYNOTES, from January to December, 1928 contains the following Banjo Solos, arranged finger style, in addition to Solos for the Guitar, Ukulele and Steel Guitar, etc., and articles of interest.

Ain't that a Grand and Glorious Feeling
The Doll Dance
I Ain't got Nobody
Where, O Where do I Live
Charmaine
Nicolette
Tired Hands
C'est Vous
Worrin'
Bless her Little Heart
My Inspiration is You
Stay out of the South

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THE EAST LONDON B.M.G. CLUB.

THE East London B.M.G. Club held a very successful concert at St. Margaret's Hall, Ilford, on 16th February last, and the items were much appreciated by a large audience. The club is getting very well known in the Ilford District. The following items were given by the club members:

First half of the programme.—(1) Miss Stewart-Walker (Club accompanist) gave a very fine solo on the piano to open the evening. (2) Trio, Messrs. Jones, Morgan and Scott, who gave "Hunky Dory" and "Volunteer March" (two banjos and banjoline); these items were well rendered and received great applause. (3) Mr. B. W. Dykes (banjo solos), "Niggertown" and "Bonnie Scotland." (4) Vocal, Miss Tessie Skinner (contralto); this lady, who has a very fine voice, sang "Sink Red Sun" and "Vale." (5) This was followed by the club mandoline, mondola and guitar septette, who played "A Spanish Serenade" and "Beneath Thy Window."; Extra mandoline solos by Mr. B.W. Dyles, by special request. (6) Then followed Mr. Butler, of Messrs. John Alvey Turner, who is known by most banjo fans. He gave a very fine rendering of "Nuts and Wine" and "Donkey Laugh." (7) This item was an elocution turn by Miss Thelma Dally, who is exceptionally good, and who was encored again and again. (8) Mr. J. Taylor-Colville (plectrum banjo), "Sugar and Spice" and "Greyhound March" (9) Banjo duets, Messrs. Dykes and Dixon, "Rugby Parade" and "Beat as you go." (10) Vocal duet, Misses Tessie Skinner (contralto) and Kitty Suckling (mezzo soprano). (11) Pat Dixon (zither-banjo), "Camptown Carnival" and "Andante and Waltz." (12) Italian Quartette, mandolines, mandola and guitar, Messrs. Dykes, Hudson, Scott and Jones, "Frine Mazurka" and "Valse Caprice." (13) Miss Thelma Dally again scored with her elocution. (14) The final item, Mr. J. Taylor-Colville, two very fine plectrum solos on the banjo.

THE NORTH LONDON B.M.G. CLUB.

THE sixth meeting of the North London B.M.G. Club was held on the 25th February, 21 members being present. "The Return of the Regiment" was played as a community item, after which the following solos were rendered under a scheme of request playing: "Douglas Cake Walk," "Barcarolle" ("Tales of Hoffmann"), "Banjo Diversion," "Tattoo," "Cromartie," "Mauna Loa" and "Butterfly." The Club has to thank Messrs. Lee and Thurlow of the London B.M.G. Club for some excellently rendered mandoline duets, which were greatly appreciated by all present. The April meeting will be held on the 22nd at the Adult School Hall, Wood Green.

THE PARKSTONE B.M.G. CLUB.

THE Parkstone Banjo Club held a very interesting meeting on March 14th, when a visit was received from Mr. A. Joiner of Bournemouth and three of his pupils, who, besides joining in the community items, gave the following quartettes: "Danse Bon Bon," "Niggertown," "Rugby Parade," and "A Banjo Vamp." Mr. Read, a visitor, played "Ad Astra" and "Darktown Dandies."

The remainder of the programme was as follows:—Community, "Cromartie," "To the Front," "Handy Jack," "Tattoo," and "Georgia Medley." Duets, Messrs. F. Oliver and A. Joiner, "Galop de Concert"; Messrs. D. Trewin and F. Oliver, "Return of the Regiment"; Trios: Messrs. E. Rose, W. Stanley and D. Trewin, "A Plantation Episode," "Pro Patria," and "Lullaby." Solos, Mr. Trewin, "Pompadour," Mr. Rose, "Jovial Huntsman" & "A Spanish Romance."

Repairs to all Musical Instruments—at John Alvey Turner's.

(*Continued from page 50*)

wanting, and he had made an attempt to overcome some defects, no doubt with a certain amount of success (hence the reason for it being favourite). All the guitars that have been fitted with my system have come up to my entire satisfaction.

Adjustment to any fretted instrument is of great importance, yet it is one detail which has been most neglected. Of course, it is very expensive experimenting as can be proved if one commences doing so, as it requires a great amount of time and patience, besides the cost of tools, materials, etc., used. Those looking for cheapness, will, I'm afraid, fail to see the value in scientific adjustment, as there are hours of labour, etc., that cannot be seen when finished; for instance, it takes hours to make a WINSLOW Pearl nut and saddle. One can have a most beautifully inlaid expensive instrument! if it is not properly adjusted to me it would be valueless. In conclusion, I would like to mention that from experience of experimenting, that the guitar (to use the correct stringing, viz., 1st, 2nd and 3rd gut, 4th, 5th and 6th covered silk) must be of light build, combining strength to obtain sympathetic tone and easy response to the touch, with a low *glued* on Bridge.

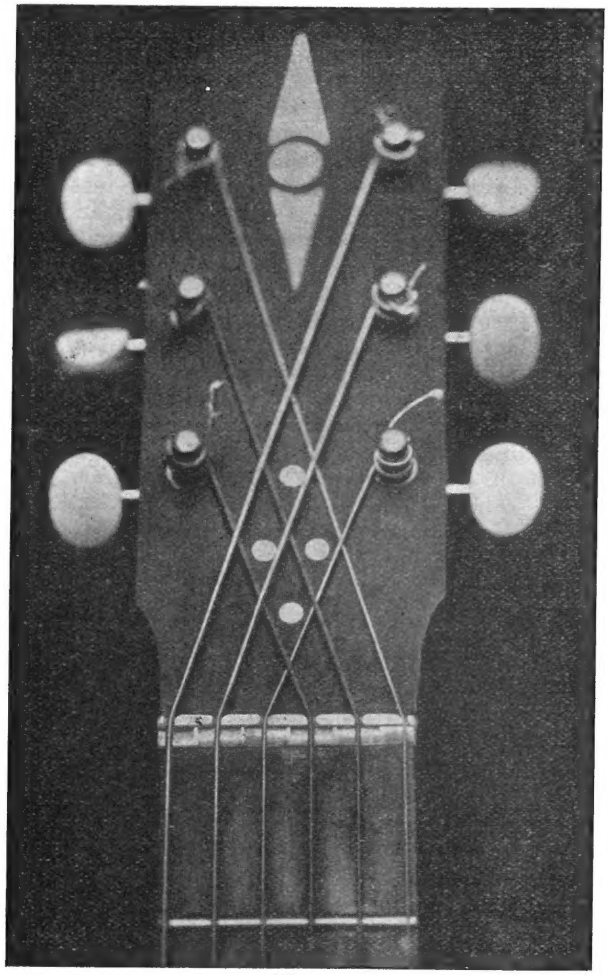
All my best tone guitars are of the light weight. I find the heavy weight instruments, having too much timbre in them, the tone is sluggish and unresponsive-sive, however hard one works trying to draw the tone from it.

On the other hand if you wish to play with a pick, using steel strings, the heavier make is more suitable, but I am no lover of this method of playing. Steel strings should not be used on a light-weight guitar. My method of stringing for my pupils and my own personal use is 1st, "E" gut (or compo silk), 2nd, violin "D" gut, 3rd, fine 'cello "A," and 4th, 5th and 6th covered silk of little stouter gauge than usual. This gives very reliable and stable tuning, and requires very little tuning after strings are settled, compared with previous experiences.

Compound steel and silk covered 4th, 5th and 6th can be used, but are rather stubborn, but are useful for accompanying in combination with other instruments, but for solo work the gut and silk covered basses cannot be beaten. I am not a lover of light-weight strings for mandoline or guitar, the reasons for this I will leave for a future article.

My illustrations will, apart from these explanations, quickly show the system as applied.

The Banjo (four and five-string) will be dealt with in a future article, and if possible the improved long scale De Vekey ukulele (miniature guitar) a very useful little instrument, not to be compared with the usual small type uke.



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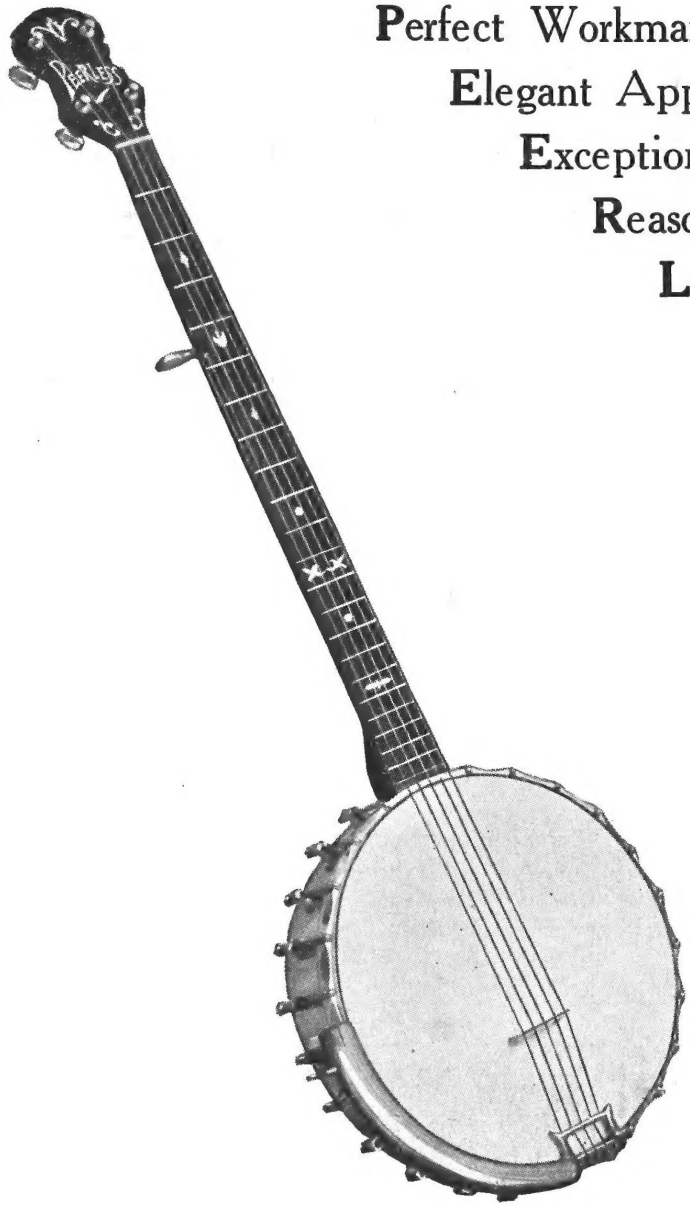

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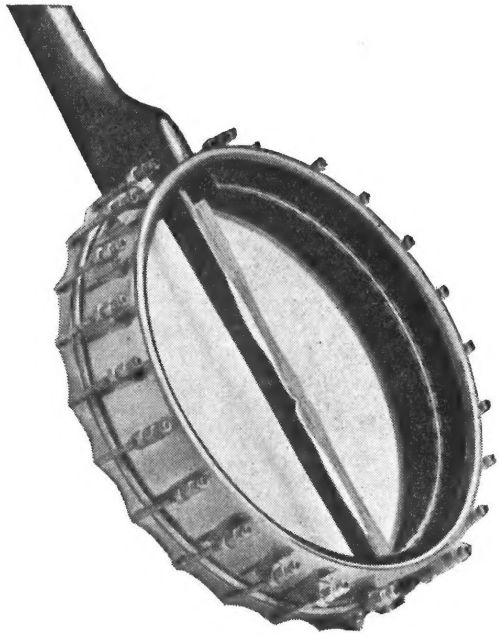

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